

WEEKLY.]

The Musical World.

ESTABLISHED 1836

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

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VOL. 69.—No. 15.

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The Musical World.

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Facts and Comments.

The extent of fatuity to which Philistinism can run has once more been illustrated—this time by a musical contemporary. In the "American Musician" for March 23, appears an article on "The Opera of the Future," suggested by a speech made at the Nineteenth Century Club, by one W. J. Henderson. It is not easy to distinguish quite accurately the report of the speech from the criticisms passed by the editor of that attractive print; but the speaker's remarks are commented upon with such obvious sympathy, that it is not unfair to identify the two. The article starts with a comparison of Wagner with "Carlisle" (*sic*) of whom it is said that his chief characteristics are, in style, "A wild *bizarre* use of the English language in utter contempt of all rules of common grammar; and, in matter, an equally wild *bizarre* statement of the best-known and commonest truths." The comparison, says the "American Musician," is good. "Neither Wagner nor Carlisle (*sic*) had anything new to say, and both sought to win attention by discord and dissonance, and by outrage on the accepted canons of taste."

We shall hardly be accused of speaking in any carping spirit when we suggest that the writer in question convicts himself of gross ignorance of his subject by the fact that he spells "Bastille" with one "l"—perhaps to rhyme with "Carlisle"; for it is surely more charitable to suppose that he has never seen one of the Chelsea Sage's books, than that, having seen and perchance read it—for this is not absolutely impossible, even in a writer on the "American Musician"—he should be so utterly incapable of appreciating the ends to which that great, if flawed, spirit was striving. Let it be granted that Carlyle, in his later years, was something too bitter in his railings against what Walt Whitman calls the "average man"; and that the eccentricities and exaggerations of his style became too habitually obtrusive. These things are not to be weighed in the balance against the long life spent in noble efforts at the elevation of his fellows, and the ceaseless denunciations of shams and insincerities. As for the comparison thus crudely instituted, it is hardly worthy of serious discussion. Each, it is true, endeavoured to replace effete forms of utterance and style with forms more vital, more expressive of the innate thought. Each strove to set before all men higher ideals of living, more conscious sincerity of spiritual life. In this sense the comparison may be admitted; but it is a sense which is not likely to be obvious to intellects with such astounding capacity for ignorance as those which can offer as serious criticism inanities of this description. We have spoken of these gentlemen as Philistines; we are inclined to withdraw the epithet, not that the fear of Mr. Freeman is before our eyes, so much as that it must be regarded as a libel on a race which, with all its faults, had doubtless estimable qualities.

Two items of American news of greater interest than these absurdities are recorded in the same journal. At the sixth symphony concert given in the Metropolitan Opera House on March 16, the programme consisted exclusively of works by Beethoven, namely, the First and Ninth Symphonies, the "Leonora" overture, No. 3, and the scena "Ah, perfido." The performance appears to have been of unequal merit; but that such a programme should have been presented at all is a fact which doubtless brought joy to the heart of Dr. von Bülow. The other occurrence was the first concert given by Mr. and Mrs. Henschel in Chickering Hall on March 16. The pieces presented by these admirable artists were almost all amongst those to which they have accustomed us at their recitals, embracing songs and duets by Beethoven, Brahms, Schubert, Loewe, and others, and by Mr. Henschel himself. As was inevitable, the concert was throughout an unmitigated success.

Few æsthetic questions are of greater moment or interest than those suggested by the revival of old art forms. Whether they may with propriety be revived at all, or, if so revived, in what spirit they should be handled, are matters of importance to all artists. The question is of special interest at the present time to musicians, when so prominent a composer as Dr. Stanford has attempted to revive the ancient "suite" form in the piece played recently by Dr. Joachim at a Philharmonic Concert. As has been pointed out with admirable lucidity by the musical critic of the "Daily Telegraph" in an article, from which a few sentences may be profitably quoted, for the sake rather of their general than of their special significance: "Of late years the term 'suite' has come to embrace many different things. On the one hand it may stand for a so-called 'overture,' followed by a set of ancient dances, all in the same key; or, on the other, it may be the convenient designation of a sequence of any movements whatever, in any key the composer chooses to fancy. Professor Stanford has adopted a middle course. That is to say, he has nominally kept to the overture and the dance measures, while rejecting uniformity of key, and so transforming the antique models that they repre-

sent essentially modern treatment and spirit." "The fundamental principle of this particular work," the writer proceeds, "is wrong. By its fundamental principle we mean the connection of such quaint and formal dance measures as the allemande, tambourin, and gigue with modern spirit and treatment. . . . In giving to any of them the freedom and expansion of latter-day music, especially when the exigencies of a solo instrument have to be considered, a composer must either break loose entirely from the restraint of his model—in which case he is not entitled to mention the model at all—or he must address himself to the difficult task of treating as elastic and accommodating, forms which are rigidly defined, and, in their very nature, obstinately unyielding."

Although the result may not have been wholly successful, it is not strange that Dr. Stanford should have ventured on an experiment in music for which at the present time he has ample warrant in the similar experiments made in other spheres of art. For certainly the most noticeable feature of recent artistic history is the renaissance, in literature and in painting, of elder and, in many cases, wholly obsolete forms. The younger generation of poets is given over to the triolet, the rondeau and the ballade; the painter who, in sheer imaginative power, stands highest of those yet living in England, makes perpetual effort to view life through mediæval eyes. For a day, and in some limited measure, such efforts may be successful; but there is in them no persistent germ of life. It is not sufficiently remembered that, with a great artist, the form of his work is inevitable: that it is no matter of caprice—scarcely even of will—but that it grows slowly from within. It follows, therefore, that any imitative attempts which proceed from without are doomed to inherent failure. The larger questions suggested by these considerations are scarcely to be handled here; but it may be noted that when these primary facts are accepted generally, the way will be open to an equally general acceptance of those theories of art which now are as stumbling-blocks to many. That "the old order changeth" is true in art as in religion or politics. The outward form is temporal; but the spirit of art is plastic eternally.

America is apparently inexhaustible in its resources for the production of musicians of all sorts. To that great country we owe prima donnas, too numerous for special mention; Mrs. Alice Shaw, *la belle siffluse*; the ingenious composer of the "Kangaroo Etude"; and the long list is now swelled by the addition of Mrs. Theresa Lynch, the latest importation from the country of cock-tails. This lady is said to be the finest female cornet-player in the world. Certainly this itself is not very great praise, seeing how bad lady cornetists generally are; but it is asserted that Mrs. Lynch is really an artist of merit.

Yet another "polyglot" performance! This time it is the "Walküre" which was selected for lingual execution, a performance having been given at Brussels, in which Mme. Materna sang in German, and her coadjutors in French. One hardly likes to imagine what Wagner would have said of the proceeding, for, as our contemporary, "Le Guide Musical," has well pointed out in criticising the performance, Wagner's works are of all others ill-fitted to be hashed up in this way. "In Italian operas of the 'Lucia' type," says the "Guide," "the words are 'un honorable accessoire,' of which one does not take much notice, so long as the singers have good voices, and interpret the melodies faithfully. But one feels otherwise in Wagner's lyrical dramas, in which the sung declamation plays the principal part, and the words govern the musical sense." It may be recorded in this connection that Madame Materna's favourite charger, on which she used to mount in the "Walküre," has just died, and the great singer is inconsolable.

Mr. Frederick Niecks will shortly undertake a life of Schumann, for the compilation of which Madame Schumann has promised exceptional facilities. The success of Mr. Niecks' Life of Chopin is sufficient earnest of his fitness for the task.

The cast for "Otello," which Mr. Meyer will produce at the Lyceum on July 5, includes, as at present arranged, Signor Maurel as Iago, Signor Oxilia as Otello, and Signora Gabbi as Desdemona. The chorus and orchestra will be brought over, with Signor Faccio, their conductor, from La Scala.

Madame Minnie Hauk "comes from appearing" in Leipsic—to use a convenient Gallicism—where she has met with brilliant success. Madame Hauk was, of course, well-known to the Leipsic public, but had never sung there before in opera. On Saturday last she appeared in the "Taming of the Shrew," and was recalled twelve times after the first act, and five times after the second.

Mr. Henry J. Wood has recently been appointed to the conductorship of the Bayswater Orchestral Society, Craven Hill.

WAGNER'S MYTHOLOGY AND METAPHYSICS.

In the course of an article "Some of Wagner's Heroes and Heroines," by Mr. William F. Apthorp, which appeared in the March number of "Scribner's Magazine," the vexed question of the ethics of Wagner's dramas is entered into. The article, which is illustrated with reproductions of photographs, is a masterly contribution to Wagnerian literature, and if more of the kind were written less nonsense would be talked and printed on the subject. The following extracts will, we trust, induce our readers to study the whole article:—

The difference between Wagner's second and third manner as a composer,* which has been sufficiently pointed out by his commentators, is hardly more marked than that between the attitude he assumed as a dramatic poet in the operas written before 1848, and in the dramas written after that year. To be sure, this difference does not lie quite on the surface, but it is none the less evident to him who takes the trouble to look beneath. The "Holländer," "Tannhäuser," and "Lohengrin" are based quite as much upon legendary material as "Tristan," "Parsifal" or the "Nibelungen," but this material is somewhat differently treated. In the earlier operas, Wagner seems to have been bent upon grasping the ethical contents of the myth or legend he was putting into a dramatic shape, and then condensing it, as it were, into a few strongly marked types of human character. The myth seems to have had ethical meaning and poetic value in his eyes, only in so far as it showed forth certain special psychical traits of the human race, each one raised to its highest potency, and exhibited in unalloyed purity. The full weight of his endeavour was thus thrown upon the creation, or reproduction, of certain idealised types of humanity, each of which should stand as the embodiment, as the complete and living incarnation, of a special psychical characteristic. Thus we recognise *Senta* (in the *Holländer*) as the human embodiment of that love which is rather a blind, adoring faith than a passion, and which feeds and thrives upon complete self-abandonment and sacrifice. *Elsa* (in "Lohengrin") is the embodiment of that other, more jealous love, which although not incapable of self-sacrifice, aims instinctively and irresistibly at fuller and ever fuller possession of its object.

But when we turn to the later music-dramas (always excepting the "Meistersinger") we find ourselves in quite a different atmosphere. The subject-matter is legendary or mythical, as before; but in his treatment of it, Wagner now seems bent upon illustrating not

*Musically considered. "Die Feen," "Das Liebesverbot," and "Rienzi" belong to Wagner's first period. "Der Holländer" and "Tannhäuser" to his second, the "Nibelungen," "Tristan," "Die Meistersinger," and "Parsifal" to his third. "Lohengrin" stands, in a sense, on the dividing line between his second and third periods.

only certain types of human character, but also some general philosophic truths. He becomes distinctly metaphysical, and drives at once to the very roots of things.

It is especially noticeable, for one thing, that the plot of the "Nibelungen" is immensely complex, compared with the utter simplicity of the plots of his earlier operas. In studying out so involved a story, in tracing the personages who take part in the action home to their very origin and genesis, in showing their acts as links in an inexorable chain of causes and effects, and themselves in all their relations to Fate and Free Will, in trying to reveal, in a word their full significance, not only as moral agents, but also as tools in the hands of Fate, as actors in the great drama of Time and Eternity, it was unavoidable that he should, sooner or later, look at the story from a metaphysical point of view, as well as from an ethical or emotional one.

Wagner interrupted his work on the music of the Tetralogy in 1857, at about the middle of the second act of "Siegfried." In the late spring or early summer of that year he began his poem of "Tristan." The first conception of this work dates back somewhat earlier. In the letter to Liszt, about Schopenhauer, Wagner wrote:

"But, as I have never in my life enjoyed the true happiness of love, I will erect one more monument to this most beautiful of all dreams, in which, from beginning to end, this love shall fully satisfy itself: I have planned out, in my head, a *Tristan* and *Isolde*, the simplest but most full-blooded musical conception; with the 'black flag' that floats at the end, I will then cover myself up—to die."

"Tristan," formed part of a great scheme, which Wagner did not live fully to carry out. This scheme, which was purely metaphysical in its essence, was to include three separate music dramas—quite unrelated in plot, action, and legendary origin, but mystically connected by a metaphysical thread. These dramas are "Tristan und Isolde," "Parsifal," and the problematical "Die Sieger," which Wagner mentions in his letters to Liszt. The first two he completed, as is well known; of the last, little is publicly known, save that he had sketched out the general plan of the work, and was ready to carry it out after the first performances of "Parsifal," in 1882, when ill-health and his death in Venice (February 13, 1883) interposed. He had, however, determined upon changing the title, from "Die Sieger" (The Victors) to "Die Büsser" (The Penitents). It is also known that the work was on an Oriental subject. These last two facts, taken together with what is known of Wagner's philosophical tendencies, are especially significant, and throw all-sufficient light upon the main drift of his unfinished drama. It is indubitable that, in this clover-leaf of music-dramas, Wagner intended to illustrate the three cardinal points of Schopenhauer's philosophy.

The three metaphysical points Wagner set himself to illustrate were: first, "The Affirmation of the Will to Live," the essence of what, in Christian nomenclature, is called Sin ("Tristan und Isolde"); next, "Compassion" with the sufferings of others—Altruism—which, according to Schopenhauer, is the basis of Ethics ("Parsifal"); last, "The Negation of the Will to Live"—Renunciation—which, also according to Schopenhauer, is the essence of Sanctity ("Die Büsser"). Thus in "Tristan," "Parsifal," and "Die Büsser" Wagner set himself to illustrate, separately and in detail, the three great problems in Schopenhauer's philosophy, which he had illustrated, as a whole, if with less completeness and clearness, in the "Nibelungen." And there can be little doubt that, if the mystical ending of the "Ring des Nibelungen"—as it stands in the last scene of "Götterdämmerung"—and the metaphysical character it imparts to the whole Tetralogy, had been foreseen by Wagner when first he wrote the text, he would have worked out his philosophical scheme with somewhat greater clearness, and have made its metaphysical character and meaning more apparent from the beginning, than he actually did. The metaphysical idea of the whole—probably suggested to him by his reading in Schopenhauer in 1854—was unquestionably an afterthought.

This philosophic, metaphysical element in Wagner's later music-dramas does not, by any means, affect all the characters that take part in them. The metaphysical burden is, in every case, borne by only a few; the rest, even some of those of prime dramatic importance in the plot, have little directly to do with it. They are to be recognised simply as strongly individualised types of human character, quite in the same way as the various personages in the earlier operas. The,

so to speak, *metaphysical* characters, those in whose being and actions a metaphysical truth is incarnated and illustrated, are *Wotan*, the *Volsungs*, *Brunnhilde*, *Tristan*, *Isolde*, *Parsifal*, *Amfortas*, and *Kundry*.

Psychical analyses of these characters conclude the article.

GLUCK IN PARIS.

By J. S. SHEDLOCK.

(Continued from page 217.)

Of Suard, who, by the way wrote the libretto of "Clytemnestre," the opera of Gluck's rival Piccini, we shall speak further on in connection with the paper warfare carried on between him and La Harpe, and Marmontel.

On Gluck's side an amusing anonymous article appeared in the "Mercure de France," in 1774.

Lulli and Rameau are in the Champs Elysées talking together about music. Orpheus (*i.e.*, Gluck) appears with his score of *Orphée*. And the conversation proceeds thus:—

RAMEAU—Ah! I am curious to look through it.

LULLI—So am I!

ORPHEUS—I leave it to you to criticise.

RAMEAU—The overture is a fine piece of tone painting, and must prove effective in performance.

LULLI—But what do I see? The man makes his chorus take part in the action. This is against custom and the laws of the stage.

ORPHEUS—In my opinion, genius is above laws. And, besides, this was the custom of the ancients.

LULLI—But I assert that it is wrong; and that the novelty is ridiculous.

ORPHEUS.—But it is still more ridiculous to place a crowd of men on the stage, like columns, and this at a moment when the action is supposed to represent excitement. Shall the chorus stand lifeless while a feast is being celebrated, or a sacrifice offered. Let me go back to the origin of choruses. I will show you how the Greeks understood how to make them important on their theatres.

Another Gluck pamphlet which appeared in 1776 entitled "Le souper des Enthusiastes," said to be written by a Frenchman named Laurent, is extremely interesting. It contains a full account of Alceste accompanied by many critical remarks. A certain Abbé Asmele (this must surely be meant for l'Abbé Arnaud) takes some of his friends to Alceste. They have laughed at it as a *Messe des Morts*: they go to the Opera for amusement, not to be made sad. But after another visit, and a supper at which the Abbé discourses on Alceste, they are converted and agree that the music of "Alceste" is for all time and for all countries; and that it will live as long as sensible men exist.

After "Alceste," "Iphigenie en Aulide" (the performances of which were interrupted in 1774 by the death of Louis XV.) was revived for a time, and hostilities recommenced. La Harpe, poet and critic, author of the tragedy "Warwick," was editor, for some time, of the "Mercure de France," and connected, in 1777, with the "Journal de Politique et de Littérature." On March 5 of that year, announcing the *reprise* of "Iphigenie," he complains of Gluck's *défaut de chant* for which, however, he acknowledges that the composer makes amends by his profound knowledge of harmony. The rest of the notice, a short one, is devoted to abuse. Several letters written by Suard to the "Journal de Paris" created considerable excitement: they were attributed by some to Diderot, by others to J. J. Rousseau. Amidst much that, with time, has lost its meaning and flavour, there are some amusing passages in them. Suard was evidently more of a musician than his adversary, La Harpe, and he does not always condescend to argue seriously with him. For example, Suard sees no harm in two operatic personages singing together as much as they please, provided only "qu'ils chantent juste et de la bonne Musique." In the 5th letter he relates an imaginary speech made to him by an uncle. The latter advises him to give up discussing about music, adding, "the public will perhaps gain by it because quarrels amuse it; and everything which draws its attention to, or excites its curiosity about an object serves to enlighten it. But the actors in these quarrels lose decency, peace, and the reward which they might have obtained by union."

In the "Mercure de France," of July, 1777, appeared Marmontel's famous "Essai sur les Révolutions de la Musique en France." Ex-

perience alone, according to him, will find "le point fixe du beau." Every age is disposed to think that it has reached the limits of the possible. But, he asks, are we to accept Gluck's noisy orchestra, his opera without melody, as theatrical music *par excellence*? Gluck's music, said to be renewed from the Greeks, is it the only dramatic music? Must we, like Ulysses, not listen to the sirens, *i.e.*, Italian composers? In dramatic music, say the partisans of Gluck, we do not want melody movements in fixed form. Gluck is a "*prosateur en Musique*." "But," answers Marmontel, "imitation of nature is not enough. In everyday life we can hear a mother weeping for her son, children weeping for their mother. Emotion alone will not suffice; beauty must be added to make a true work of art. And why mix up fragments of mutilated melody with declamation? Why not finish a melody which has been commenced? Or rather, why commence a melody which one does not wish to finish?"

Is music only to accompany the pantomime of action? or is action to develop the treasures and charm of music? Why is Gluck to be accepted as the only true light? Does he want us only to believe in him? How would he like a troupe of enthusiasts of Italian music to cry out: "N'écoutez pas cet Allemand." "Do not listen to this German, who comes to stun your ears with his noise; whose music—if such it be—is like a bitter *liqueur* which burns the palate and blunts the taste."

Marmontel admits that in praising Italian music, he does not mean to praise Italian Opera, with its *airs de bravoure*. Taste in Italy, as elsewhere, once pure, has been corrupted. Gluck despises Italian melody, and yet seeks to imitate it. What does Iphigénie sing to Achilles? What Agamemnon about to slay his daughter? What Orphée after he has lost Euridice for the second time? Or what Admète when opposed to the devotion of Alceste? "Ne sont-ce pas des airs coupés, mesurés à l'Italienne?" Gluck, Marmontel admits, has given more energy to musical declamation; he has produced great effects by means of harmony; he has forced our actors to sing in time; he has made the chorus take part in the action, and united "la danse avec la scène." Let us give him, he adds, rivals who can equal him in those things which he excels, and surpass him in those in which he does not excel.

Such is a brief *résumé* of this remarkable article which attracted considerable attention. Before noticing the excitement which it caused, the answers which it called forth, it may be well to pause a moment and reflect. Put Wagner in place of Gluck's name, and the article resembles what is written against the Gluck of the nineteenth century. History repeats itself. Again, Marmontel's questions, "Why not finish a song commenced? Or why begin a song which one does not intend to finish?" were satisfactorily answered in his day. Some one wrote, "Why submit to regular movements, affections, passions, irregular in their action? Why sacrifice sense to the '*rondour*' of a phrase and the vain pleasure of the ear to the emotions of the soul?"

Marmontel has indeed one strong argument, and he makes the most of it. Gluck, in spite of all his theories, clung too much to form, and his critic had but *l'embarras de choix* in naming instances of his imitation of Italian music.

In acknowledging the services which Gluck rendered to art, he mentions that of having forced actors to sing in time. The following dialogue between an actress and the chef d'orchestre during a rehearsal of Grètry's opera "*Céphale et Procris*," taken from that composer's "*Mémoires*," will give one a good idea of the difficulties which Gluck met with in trying to obtain more natural declamation:—

ACTRESS (on the stage)—What does this mean, sir? There is, I think, a revolt in your orchestra?

TIME-BEATER (from the orchestra)—What do you mean by rebellion, mademoiselle? We are all here in the king's service, and we serve him zealously.

ACTRESS—I should like to serve him in the same way, but your orchestra puts me to a *non plus*, and prevents me singing.

TIME-BEATER—But, mademoiselle, we are keeping time.

ACTRESS—Time! what sort of animal is that? Follow me, sir, and understand that your symphony is the very humble servant of the actress who recites.

TIME-BEATER—When you recite I follow you; but you are singing a *air mesuré, très-mesuré*.

ACTRESS—Come, stop all that nonsense, and follow me.

The famous Neapolitan composer, Nicolas Piccinni, pupil of Leo and Durante, arrived in Paris on the 31st of December, 1776. For

fifteen years he was without a rival at Rome. Wonderful, indeed, had been the success of his "*La Cecchina*": its fame—according to report—spread even to China. When Grètry went to Rome in 1762 he paid a visit to the Italian composer. "*Je mourais d'envie*," he tells us in his *Mémoires*; "*de voir Piccinni, dont la réputation était méritée*." One may form some idea of the esteem in which he was held by his countrymen from a letter written by the Abbé Galiani to a lady at Paris in 1774. Speaking of an opera by Piccinni, recently produced at Naples, he adds: "*L'Orphée de Gluck, qu'on a donné en même temps à la cour, en a été furieusement éclipsé*." Soon after Piccinni's arrival in Paris the Queen sent for him, and heard two acts of his "*Roland*," of which Marmontel had arranged the book after Quinault, the librettist of Lulli. Then she made him sit down to the piano to accompany her in "*Divinité du Styx*." "Ainsi," remarks the author of "*Warwick*," "*la première chose qu'a faite Piccinni en arrivant à Versailles, c'est d'accompagner un air de Gluck*." He came to Paris just before the revival of Gluck's "*Iphigénie en Aulide*."

When "*Armide*" was produced on the 23rd of September, 1777, La Harpe recommenced his old tactics. In his *annonce* of that opera we read: "*Gluck semblait avoir pris à tâche de bannir le chant du drame lyrique*." The composer himself took up his pen to reply to this bitter opponent. He writes:—

"I was confounded in discovering that you had learnt more about my art in a few hours' reflection than I, after having practised it during forty years. You convince me, sir, that it is sufficient to be a man of letters to be able to speak about everything. I agree with you that of all my compositions '*Orphée*' is the only one at all tolerable. I apologise sincerely to the god of taste for having stunned my hearers with my other operas. The number of their performances, and the applause kindly given to them by the public, do not prevent me from seeing that they are worthless. I am so convinced of it that I wish to write them over again; and as I see that you are in favour of tender music, I mean to put into the mouth of Achilles furious an air so touching and so soft, that all the spectators will be melted to tears."

(To be continued.)

DEATH OF SIR FREDERICK A. GORE-OUSELEY.

With great regret we have to record the death of the Rev. Sir Frederick Arthur Gore Ouseley, which took place suddenly on Saturday at Hereford, whither he had gone to transact business at the Birmingham, Dudley, and District Bank. Whilst standing outside the Bank, he was seized with illness, and though medical aid was summoned at once, he died within an hour. He was born in London on Aug. 12, 1825, and was consequently in his 64th year.

He was the son of the Right Hon. Sir Gore Ouseley, the distinguished Oriental scholar, and Ambassador to the Courts of Persia and St. Petersburg. At the age of eight, he is stated to have composed an opera, entitled "*L'Isola disabitata*," and a still more interesting story is told of the precociously early development of his musical faculties. He had been taken by his father to hear a performance of Beethoven's Concerto in E Flat. After the first few bars, the boy turned to his father and said, "That's not in E flat—it's in F." "Nonsense," said his father, "there it is on the programme,—it's the well-known work in E flat." The child was so importunate, however, that at last his father questioned the conductor, who admitted that in order to humour a wind instrument, the pitch had been raised to F. He was educated at Christ Church, where, in 1854, he graduated as Mus. Doc., writing as his exercise, the oratorio, "*St. Polycarp*," revived at the last Hereford Festival of 1888; he was also appointed to the Professorship of Music at that university in 1855, on the death of Sir Henry Bishop. In 1856 he erected at his own expense, and upon his own estate at Tenbury, the beautiful church of St. Michael and All Angels, of which he was the first vicar; here, too, as warden of St. Michael's College, he founded a musical library of great value. It is, however, as a composer of Church music that Sir Frederick is chiefly known, although as an organist, pianist, and writer on musical subjects he occupies a high place. His original compositions include 11 services, 70 anthems, and an almost equally large number of part-songs, solo songs, and compositions for the organ. Besides the oratorio referred to, he composed a cantata, "*The Lord is the true God*," as his exercise for the degree of Mus. Bac. in 1850, and an oratorio, "*Hagar*," which was

produced at the Hereford Festival of 1873, and performed at the Crystal Palace also in 1874. Not the least important part of the work accomplished by him has been connected with his Oxford Professorship, in which post he has done much to raise the standard of executive and scientific attainments required from candidates for degrees.

Correspondence.

MUSICAL DEGREES

TO THE EDITOR OF THE "MUSICAL WORLD."

Sir,—I have watched with great interest the progress of the discussion on Musical Degrees which has lately appeared in your columns; but it seems to me that your correspondents have missed the real point at issue. The fault lies not with the holders of these degrees, but with the system which allows a bishop or a university "which," as your correspondent Mr. Greig puts it, "boasts neither a Faculty nor a Professor of Music" to grant musical degrees. Until this power is withdrawn, it is most unjust to attack either those who strive to obtain or those who accept the honour. But I would remark that the present state of things is hardly likely to be disturbed until it can be shown that there has been a great want of discretion in the choice made by those in whom the power of confirming degrees is vested. With regard to Dr. Lewis, I am not able to offer an opinion, not knowing anything of that gentleman; but I take it for granted that the Bishop of London did not "recommend" Dr. Lewis until he had first satisfied himself that he was justified in so doing. With regard to those "invested with the degree of Mus. Doc. St. Andrew's Fife" (I again quote Mr. John Greig) I would simply remark that there are but two, namely, Dr. A. C. Mackenzie, Principal of the Royal College of Music, London, and Sir Herbert Oakeley, Professor of Music in the University of Edinburgh. Now if Mr. Greig thinks that neither of these musicians is worthy of the honour bestowed, he is of course welcome to his opinion, the more so that it is exceedingly unlikely he will find anyone willing to share it. I would, however, recommend those of your correspondents who are not actuated by *personal animus*, but are really fighting for a principle, to wait until they can adduce some evidence that the law as it now stands has resulted in something more terrible in its consequences to Art than the honour conferred upon Herbert Oakeley, and A. C. Mackenzie. Mr. Greig, I notice, speaks of "the 'meanness' displayed by those gentlemen in accepting the degree." This is not only rude, but ridiculous. Had the honour been offered to Mr. Greig, now, he, having done nothing to merit such a compliment, would no doubt have been justified in refusing it; but how this applies to the composer of the "Rose of Sharon," I confess myself unable to see. Perhaps Mr. Greig will explain.

I am, Sir, Yours, &c.,

JUSTITIA.

[If the above statement that Dr. Mackenzie and Sir Herbert Oakeley are the only two recipients of the St. Andrew's degree be correct, our apologies are due to those gentlemen for the insertion of Mr. Greig's letter. Ed. M. W.]

Reviews.

"The Evolution of the Beautiful in Sound," a treatise in two sections. By Henry Wylde, Mus. Doc. John Heywood, Manchester and London.

This is one of the most interesting and useful contributions to musical history we have hitherto seen. It is in fact a history of the gradual development of the scale. Not, indeed, that Dr. Wylde attempts to trace its beginnings by means of analogies drawn from existing races in a savage or semi-savage state, on the plan followed by Fétis, Mr. Rowbotham, and others; on the contrary, he asserts at the outset of his enquiry that whilst "music is now acknowledged to have been of the earliest and most universal expressions of human sentiments, its origin is lost in the night of antiquity, and the primordial methods of representing musical tones by instrumentation may be truly ranged as among 'the lost arts'"; "and we are compelled to wait for the genesis of such eras of civilisation as incorporate their ideas in the language and limitation of science before we can successfully trace up the development of tonal laws arranged in the formulae of Art." But Dr. Wylde begins very early, nevertheless. He attacks

the problem of the pentatonic—or as we should prefer to call it pentaphonic—scale; and, wisely distinguishing between the real scale of five sounds, and that which is a seven-sound scale *with two notes omitted*, takes the tuning of the Javanese Salendro scale, as recorded by Mr. Ellis, as the typical old Pentatonic scale, and proceeds, with great ingenuity, to suggest the system by which such scales were arrived at. Dr. Wylde's hypothesis is so good that we give it in full:—

Our assumption is that instead of experimenting with a string to find proportions which would make a graduated series of sounds, the most ancient musicians took a pipe or reed, blowing into which they could not fail in discovering that the sound most readily produced after the prime was what we call the harmonic seventh, which—if we name the sound of the pipe experimented upon C—we should name B flat. Thus if the pipe experimented upon was 63 inches, and the sound of the pipe was caused by 268 vibrations, the harmonic seventh would correspond to the pipe shortened to four-sevenths of its length or reduced to 36 inches, and the sound B flat would be caused by 469 vibrations. Thus, a prime and its harmonic seventh became the extremes of the ancient system, instead of a prime and an octave, as in our modern scale. This hypothesis, vague as it may appear, is the clue—as what follows will show—to the secret of the pentatonic system, and explains why all attempts have failed to discover that system while considering any other sound except the harmonic seventh as one of its extremes."

We must refer our readers to the book itself for the arguments by which this is maintained.

It is a pity that the author makes no attempt to connect the five-tone scale with the ancient Greek series of sounds which forms the subject of his next chapter. The three strings of the earliest Greek lyre are assumed to have consisted of a prime, its 4th and 8ve. This, according to Boethius, was followed by the Orphic lyre of 4 strings, tuned to the extremes of the two disjunct tetrachords, as for example, A D, E A. The next steps are the insertion of a C below the D; of a B flat below the C; a G below the upper A; and of an F below the E, the two last being attributed to Terpander and Lychon. We have not space to follow Dr. Wylde's admirably lucid exposition of the subsequent progress of the Greek scale towards perfection; all that can be said is that the theories of Pythagoras, Euclid, and Ptolemy are placed within the reach of the merest amateur; that the connection of the ecclesiastical scales of the middle ages with those of the Greeks is made perfectly clear; that the subsequent changes of tuning consequent on the requirements of harmony are carefully and suggestively dealt with, and that in the second section of his book, Dr. Wylde has summarised the discoveries of Helmholtz in the happiest manner. The whole of the facts in both sections, however, are adduced for the purpose of proving that the laws of the beautiful in music are based on science, and of combating the notion that individual caprice or fashion has anything to do with the permanent progress of the art.

MUSIC.

From Charles Woolhouse.—"Sonatina in G minor," for piano and violin, by James Beazley.—A tasteful and well written piece, especially suited to performers of moderate powers, the first and concluding movements being the most interesting. The print is so large and clear that the piece looks comparatively easy.

"Romance in D," for violoncello or violin and piano, by Sydney Shaw.—The piano part in this piece is decidedly only an accompaniment. The 1st movement is a melodious, though not very original, "Cantabile," passing on to an Appassionata episode, and concluding with an Andante, the resumption in fact of the theme proper, sustained by florid arpeggios for the piano.

"Variations on a Hungarian Air," for two pianofortes (4 hands). Herbert F. Sharpe.—The elaboration of this striking theme is bold and very varied. It is presented, first in its simple form, later as a "Cantabile," succeeded by a dignified major paraphrase; then as an impressive Funeral March, and winding up with a brilliant Finale. It is not easy, but will repay careful study and practice.

"Song of the Brook," sketch for piano, by J. Cliffe Forrester.—The melodic device representing the rippling water is a happy idea, and is not carried to unpleasant excess. It is altogether a pleasing and tuneful study.

"Fitful Slumbers," Berceuse for piano and violoncello, or violin or viola, by Charles Victor.—The title prepares the player for something more varied than an ordinary cradle song. And this idea is realised, as separate themes are given to the mother and child, and the monotony of the cradle-song is broken by agitato passages.

"Chant du Soir" and "Souvenir," two pieces for violin and piano, by Jacques Haakman.—The first-mentioned is a tender and poetic little piece; the second, a more ambitious work, has a good spontaneous melody, set off by a tasteful and effective piano accompaniment.

Messrs. Ricordi & Co. bring to our notice four Italian Songs by Paolo Tosti, all of which are elegantly illustrated—

"Luce d'Amore." "Mio Povero Amor."
"Ridonami la Pace." "Serenata."

The first two mentioned are in the popular composer's usual style, and the two latter far superior. "Ridonami la Pace" is a really appropriately prayerful Ave Maria, and the Serenade a charmingly spontaneous effusion, having the character of the improvisation of a guitar-in-hand Spanish lover.

From the same pen are two French Songs, "Chanson d'Automne" and "Ici bas," both very melodious, the latter being the more cleverly written.

All Signor Tosti's vocal compositions are well known for their eminently singable qualities.

"Tardi" is the title of a vocal melody by Denza, a rather sensational setting of Italian verses.

Coming Events.

Notices for insertion in this column should reach the office of the "MUSICAL WORLD," not later than Wednesday midday

Brahms's "Deutsche Requiem,"—the masterpiece of its composer—will be performed next Monday evening, the 15th inst., at the Shoreditch Town Hall, by the Borough of Hackney Choral Association under the direction of Mr. Ebenezer Prout. The event will be of considerable musical importance as the magnificent work has not been heard in London for many years, and has never before been attempted by any local choral society.

M. De Pachmann's recitals, which will take place on May 27 and June 13, will consist exclusively of selections from Chopin.

Mr. William Deller's first evening concert will take place on Monday next at the Steinway Hall, at 8 o'clock. Mr. Hans Wessely will be the violinist.

Miss Meredyth Elliot announces an evening concert in St. James's Hall on May 1. An interesting programme will be carried out by a strong body of well-known artists, including Mdlle Trebelli, Madame Clara Samuelli, Mr. Isidore de Lara, and Signor Foli, with Miss Kate Chaplin as viol. st.

Mr. Alfred Hollins, the young pianist from the Normal College for the Blind, will give his first recital in London early in June at Princes' Hall.

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Miss Abeline Rae will give a concert at the South Kensington Hotel to-day (Saturday), at 3 o'clock.

Legal Notices.

PURSUANT to an order of the High Court of Justice, Chancery Division, made in the matter of the Estate of Henry Tolkein, deceased, and in an action of Blackmore against Tolkein, 1889, T 274, the creditors of Henry Tolkein, late of No. 6, Williams Terrace, High Road, Chiswick, also of the Factory, St. Mark's Place, Dalston, and of 112, High Street, Kingsland, all in the county of Middlesex, and of No. 51, King William Street, in the City of London, pianoforte manufacturer, deceased, who died in or about the month of December, 1885, are, on or before the 1st day of May, 1889, to send by post prepaid to Mr. Julian Augustus Ellis, of 10, Cullum Street, in the City of London, the Solicitor of the defendants, Henry Monteith Tolkein and Elizabeth Charlotte Tolkein, the surviving executors of the said deceased, their Christian and surnames, addresses, and descriptions, the full particulars of their claims, a statement of their accounts, and the nature of the securities (if any) held by them, or in default thereof they will be peremptorily excluded from the benefit of the said order, every creditor holding any security is to produce the same before Mr. Justice Chitty, at his Chambers, Royal Courts of Justice, Strand, London, on Wednesday, the 8th day of May, 1889, at eleven of the clock in the forenoon, being the time appointed for adjudicating on the claim.

Dated this 26th day of March, 1889.

(Signed) L. GWYNNE JONES,
10, Cullum Street, London, E.C.
Solicitor for the plaintiff.

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MISS KATE FLINN.

MISS KATE FLINN is, as might readily be imagined, of Irish extraction. Her musical education, which began at an extremely early age, was given almost entirely by Signor Ardellmann; but for the past three years she has studied under Mr. Shakespeare. In 1885 she made her first appearance in public at a Ballad Concert given in St. James's Hall, with a success which promised much for her future—a promise, it may be noted, which time has not belied. She was immediately afterwards engaged to sing several times at the Promenade Concerts, Covent Garden, and has since then found favour in the eyes of those who go down to the Crystal Palace in trains to the Saturday Concerts, and of those who congregate at the "Pops." It should be said that Miss FLINN is essentially a dramatic soprano, possessing a voice of good quality and compass, and a style of commendable breadth and warmth.

NOTICE.

The next issue of "THE MUSICAL WORLD" will be published on Thursday the 18th inst.

Concerts.

POPULAR CONCERTS.

Last Saturday the Rasoumoffsky Quartet, No. 1, played in magnificent style by MM. Joachim, Ries, Straus, and Piatti, headed the scheme.

Miss Fanny Davies, who has been heard all too seldom this season, chose two of Mendelssohn's songs without words and the C-prize in E minor as her solos; the latter piece she repeated on an encore being requested, instead of following the usual practice of substituting another. Her happy and contented style is always good to hear, especially in these days when there seems a chance of the word "passion" supplanting "feeling" altogether.

Herr Joachim played, to Miss Davies's almost too self-abnegating accompaniment, the Romance from his Hungarian Concerto, Spohr's Scherzo from Op. 135, and, as an encore, Schumann's "Abendlied." Brahms's Pianoforte Trio in C. Minor, Op. 101, brought the concert to a close. This recent work is decidedly agreeable, as regards the two middle movements, one of which, the Andante, is in irregular times throughout; at first alternate bars of 3-4 and 2-4, and later on, of 9-8 and 6-8. The other two movements, especially the first, are good examples of Brahms's manner, which his admirers probably call "vigorous," as the programme does; and his non-admirers "blustering."

Miss Florence Hoskins, who was the vocalist, accompanied by Mr. Naylor, made a very favourable impression, but owing to nervousness, the performance could hardly be considered a fair test of her powers, which seem considerable.

For many seasons it has been the practice of the director of these concerts to produce a solitary specimen of Beethoven's so-called "posthumous" quartets, and that one invariably the C sharp minor. It seems to us, however, hardly in accordance with the fitness of things that now that music in its highest and most abstruse forms is so generally cultivated, the profoundest thoughts and most eloquent and touching utterances of the greatest of all composers should be practically unknown to the large and ever-increasing number of amateurs who support these concerts. On Monday last, however, Mr. Chappell gave us the great Quartet in B flat, Op. 130, for the first time for several years, and we hasten to welcome a departure from a procedure which had well-nigh become stereotyped. It was magnificently played by MM. Joachim, Ries, Straus, and Piatti, with a perfect appreciation of its ever-varying moods—the delicate grace of the Andante con moto, the charming gaiety of the "Alla danza tedesca," and the pathos of the sublime Cavatina (than which nothing more entirely beautiful came even from Beethoven) being revealed to their fullest extent.

Herr Joachim played Bach's Chaconne in his own inimitable way, and, for an encore, yet more Bach. The light and shade, and the subtlety of meaning which the great violinist infuses into every variation in this marvellous composition, are in marked contrast to the way in which this master is too often rendered.

Madame Frickenhaus deserves praise for choosing such an important work as Beethoven's Sonata Appassionata for her solo, rather than the trifles (lasting two minutes each) of which we have had enough and to spare during the season. She gave a reading correct and intelligent, but somewhat tame.

Mdlle. Janson was the vocalist, and sang Schubert's "Der Tod und das Mädchen," and a French song by Ivan Hallström, in excellent style. Mozart's beautiful Trio in E concluded one of the most interesting and enjoyable concerts of the season.

NOVELLO ORATORIO CONCERTS.

In the preface to his edition of "Saul," Mr. Prout speaks of the work as "one of the finest of Handel's many neglected oratorios." If this be so, and Mr. Prout is a distinguished authority on matters Handelian, we find it easy to account for the neglect. There can be no question about it; Handel, as represented in "Saul" is "out of date." No musician can fail to recognise the grandeur and beauty of

certain portions, which, taken together, would probably amount to about one-fifth part of the whole, but the rest to modern ears is stilted, inappropriate, trivial, or dull. Handel *inspired* is as fresh to-day as when he wrote; but in "Saul," as in many other works of the master, there is much that owes its origin solely to his musical, as apart from his dramatic or poetical gift (we use the word poetical in its widest sense); and it is here that the ravages of time are apparent. Such passages are interesting from an antiquarian point of view, indubitably, and to the student of musical history are invaluable; but their want of appropriate character makes it difficult for nineteenth century listeners to accept them as representatives of a living art. It must be admitted, however, that in "Saul" Handel was even more unfortunate than usual in his "libretto." The authorship of this precious concoction has been attributed both to Jennens and Morell. If unwillingness on the part of the guilty one to acknowledge his offspring is the cause, it does him infinite credit. Coming to the performance, praise becomes easier. The choir was in excellent form, and the orchestra gave full effect to the clever and always judicious "additional accompaniments" of Mr. Prout. Miss Anna Williams did her best for the trying soprano music, but was unable altogether to disguise the unvocal nature of some of the passages. Mr. Lloyd was indisposed, and his place was taken at very short notice by Mr. Henry Piercey, who may be sincerely congratulated on his success. The remaining parts were in the more or less safe hands of Madame Patey, Mr. Watkin Mills, Mr. J. Gawthrop, who sings with much intelligence, and Mr. R. E. Miles. Dr. Mackenzie conducted with his usual care and skill.

MR. HARVEY LÖHR'S CHAMBER CONCERT.

Mr. Harvey Löhr introduced a number of new and unfamiliar works at his eighth annual concert given at Princes' Hall, on the 4th inst., in a programme which gave evidence of research; of a desire to do justice to contemporary art and to assist in the expansion of the knowledge and understanding of the musical public; and of extra rehearsal and consequent self-denial on the part of the concert-giver, since a performance of, say, a trio by Mendelssohn saves trouble and proves a far surer "draw" than one by Eduard Schütt.

The works selected were; a string quartet in E, Op. 80 by A. Dvorak (first performance in England) which although not one of his best chamber compositions, at least stands on a level with his companion work in E flat Op. 51, affected by Madame Neruda at the "Monday Pops;" Mr. Löhr's own pianoforte quartet in E minor, Op. 15, which testifies to earnest purpose, and is melodious if not very individual in character, and certainly does not err on the side of undue complexity; and, greatly superior to either, Eduard Schütt's pianoforte trio in G minor Op. 27, a work full of striking ideas developed in a most effective manner. It is a pity that the total impression is somewhat weakened by a less satisfactory Finale, that stumbling-block of modern writers. The same composer's "5 clavierstücke" Op. 8 and "Scènes de Bal," Op. 17 might here be recommended to pianists in search of new and attractive music. The *beneficiare* gave as his soli, besides a few graceful trifles from his own pen, the strangely neglected "Silhouettes," Op. 8, by A. Dvorak, one of his most original and spontaneous works, but which for its adequate rendering requires in the executant the Slav composer's southern temperament. The "strings" were in the hands of MM. Szczepanowski (we trust we have omitted no consonant at the commencement of the first syllable), S. D. Grimson, violins, W. Richardson, viola, and W. E. Whitehouse, violoncello.

MISS AGNES ZIMMERMANN'S RECITAL.

This excellent pianist gave a Pianoforte Recital on the afternoon of Thursday, the 4th inst., when she presented a programme which afforded amplest scope for her varied abilities, commencing with Schumann's Sonata in G minor (Op. 22), followed by Bach's Fugue in A minor and Gigue in B flat, and ending with a selection of lighter pieces by Chopin, Dr. Parry, Schubert, and Moszkowski. To relate in detail how Miss Zimmermann acquitted herself of her task would be work of supererogation; for everyone can imagine to what purpose her purity and refinement of style, her power of artistic phrasing, were turned in a programme of this nature. It may, how-

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ever, be said—though this, too, may be guessed—that it was in the Bach pieces, and Schumann's Toccata, that the pianist was heard at her best.

HERR STAVENHAGEN'S RECITAL.

The great gifts of Herr Stavenhagen were again made evident on Monday, when he played selections from Beethoven, Chopin, and Liszt to a fairly large audience in St. James's Hall. The delicacy of his touch, his extraordinary command of the key-board—exceptional even in these days—and the intelligence which marks his phrasing were again conspicuous; but in such works as the Op. 90 of Beethoven, in the opening movement of the "Moonlight" sonata, and in the trio of Chopin's Funeral March, a want of "inwardness"—of "soul" in short—was felt by at least some of his hearers. We are by no means anxious to accentuate this fact—it is the natural result of Mr. Stavenhagen's youth, but it should be pointed out nevertheless. Mr. Stavenhagen's popularity is growing, and his influence will grow with it, and amateurs, ladies especially, are prone to derive their standards from the hero of the hour. Mr. Stavenhagen plays Beethoven excellently well, but he has not yet assimilated him.

MR. FREDERIC LAMOND'S RECITAL.

After a lengthened absence from London, this young Scotch pianist re-appeared at St. James's Hall on Wednesday afternoon. It is, perhaps, a sad confession of weakness to suggest that meteorological conditions can in any way affect a critical audience; but it is none the less a fact that such Cimmerian gloom as reigned on that afternoon can even avail to depress and unhinge a musical critic, who is, like the Mayor in the old song, "but a man" after all. There are, however, more important reasons which prompt us to postpone any attempt at finally deciding upon the merits of Mr. Lamond's claims to consideration as a great artist; and we prefer to wait until his second recital before pronouncing a definite opinion upon a performer of such pretensions. But we need not hesitate to affirm that since his last appearance in London Mr. Lamond has learned much. The crudities of his style have considerably toned down, with resultant gain to the dignity of his performances. It may also be recorded with absolute justice that, as on previous occasions, he displayed remarkable technical abilities, directed by a clear intelligence. Consequently his rendering of the great fugue in Beethoven's Sonata Op. 110, was extremely admirable; and with this, as a highly artistic performance, may be ranked his interpretation of a Liszt Valse Impromptu. Whether in course of time Mr. Lamond will develop the purely emotional qualities which are as yet subordinate to the intellectual and technical qualities, is a question which for the present we leave undecided.

ROYAL COLLEGE OF MUSIC.

The term was brought to a close on Thursday evening, the 4th, by an excellent orchestral concert, given under the direction of Dr. Stanford, who, as well as the students, may be congratulated on the form displayed throughout the evening. The concert began with the "Meistersinger" Overture, excellently played by the students, considering the difficulties of the work. A Pianoforte Concerto in G minor (MS.), by Sidney P. Waddington, a very young student, was played for the first time, and showed him to be a composer of promise, the work containing many striking ideas, handled with a degree of power quite uncommon in a student. The solo part was well played by Miss Fletcher, whose only fault is an occasional hardness of touch. Brahms's Double Concerto was excellently performed by Messrs. Sutcliffe (violin) and Squire (cello), whilst the orchestra, not less than the soloists, deserved high commendation.

MISCELLANEOUS CONCERTS.

"THE REDEMPTION" AT THE PEOPLE'S PALACE.—A further proof of the good work which is being accomplished by the Popular Musical Union was afforded by the performance of "The Redemption," which was given in the People's Palace on Saturday last, before an audience of 5000 people. That such a work should be performed at all in such a place is significant enough; but still more significant was the obviously sincere and correct appreciation shown by the East End audience. It may be taken for granted by those acquainted with the Popular Musical Union that the work was well performed, under the conductorship of Mr. W. Henry Thomas, and with such soloists as Miss Robertson, Miss Hilda Wilson, Miss Bailey, Mr. Kent Sutton, Mr. Henry Pope, and Mr. Bertram Latter, the last-named singer being a young baritone of almost exceptional promise.

MR. ARTHUR WALENN gave a concert at the Athenæum, Camden Road, N.W., on Tuesday last. Miss Dorothea and Mr. Gerald Walenn, violin, and Mr. Herbert Walenn, cello, gave some solos very effectively, and with the concert giver and Mr. Alfred Izard contributed some concerted music; while Mr. Farquharson Walenn's ability as a composer was shown in a new song, "I once had a sweet little doll," successfully sung by Mme. Belle Cole, who also gave a splendid rendering of Concone's "Judith." The other vocalists were Mr. John Bridson and Miss Olga Islar, the latter of whom made, we believe, her first appearance. Her excellent voice and style should soon make her popular in other parts of the metropolis. Messrs. Alfred Izard and Oscar Meyer were efficient and careful accompanists.

MISS BASS AND MR. GEORGE MART gave a dramatic and musical recital on Friday week at the Portman Rooms, when a varied and interesting programme was ably carried out. The musical part of the programme was answered for by Miss Gwennie Davies, Mr. Mart, M. Jaronsky, and others; while Miss Bass recited with much intelligence and feeling poems by Tennyson and Gabriele Rossetti.

STROLLING PLAYERS' AMATEUR ORCHESTRAL SOCIETY.—Whether it be desirable or not that the smoking-concert craze should become a permanent feature of our musical life is a question upon which opinions are likely to differ, but it is at least certain that the most rigid purist could not have taken exception to the excellent programme of the above society's concert, held on the 6th inst. at the Prince's Hall. The orchestral pieces included such important works as the overtures to "Der Freischütz" and "Ruy Blas," the two exquisite melodies for strings by Grieg, and Massenet's "Dernier Sommeil de la Vierge." The delicacy and good intonation of the strings in the two last named were especially remarkable, and Mr. Norfolk Megone, the able conductor, may be congratulated on the high standard of efficiency which his orchestra has attained. Other interesting features were Mr. August Manns' selection from Gounod's "Faust," refreshingly free from Promenade Concert vulgarities, Saint-Saëns "Danse Macabre," that musical nightmare, and the playing by Mr. A. Pollitzer, the Society's leader, of Svendsen's Romance for Violin and Orchestra with that perfect phrasing, purity of intonation, and sympathetic tone which are the well-known characteristics of his style. Mr. Donnell Balfe's fine voice and admirable method were heard to advantage in "O Star of Eve!" from "Tannhäuser," and "The Anchor Chain," by E. Cutler, and Mr. R. Groome's light tenor voice did full justice to songs by Blumenthal and Balfe. A spirited performance of the Hungarian March from Berlioz's "Damnation de Faust" concluded a most enjoyable concert.

THE WIND INSTRUMENT CHAMBER MUSIC SOCIETY.—The second concert given by this society on April 5, at the Royal Academy of Music commenced with a caprice on Danish and Russian airs for flute, oboe, clarinet and pianoforte, by Saint Saens, perfectly played by Messrs. Vivian, Malsch, Clinton and E. Dubrucq. In the performance by Mr. Malsch of Schumann's Three Romances for oboe with pianoforte accompaniment, the charm of the pieces themselves and the exquisitely sympathetic tone of the player combined to make perhaps the greatest impression of the evening, for although Beethoven's sonata for horn and piano was capably played by Mr. Borsdorf, the work is an early, and, therefore, comparatively feeble one, and a sense of insecurity felt during the performance of the horn passages detracted from perfect enjoyment. Onslow's fine quintet (Op. 81) for flute oboe, clarinet and bassoon, in which Mr. Wotton was associated with the previously named artists, was the final item. Madame Schluter, who was the vocalist, was heard to advantage in Schneider's fine song

with clarinet obbligato "Und all mein Glück bist du," and in Haydn's "Spirit Song." Mr. Arthur Godfrey was an efficient accompanist.

MR. MAX HEINRICH gave the second of his song recitals in the Steinway Hall on Tuesday, when he was assisted, as before, by Miss Lena Little and Mr. J. A. Bonawitz, in the execution of a programme of high artistic worth. Even were the executive abilities of Mr. Heinrich and his coadjutors less than they are, these concerts would deserve respectful interest, for the programmes often include or consist of compositions so unfamiliar and yet so excellent that their presentation cannot fail to be valuable. On the present occasion, for instance, Mr. Heinrich sang two songs from Mozart's "Il Seraglio," the cynical humour of which found admirable expression at the singer's hands. Mr. Heinrich also sang Schlesinger's "Reed Songs," and in conjunction with Miss Little, two new duets by Goring Thomas, characterised by that writer's usual grace and delicacy. Miss Little contributed Schumann's song cycle "Woman's Life and Love," in which her refined art was turned to the best advantage. The pianist, Mr. Bonawitz, played, as his principal solo, the "Sonata Appassionata," of which an extremely intelligent and well-considered reading was given.

VICTORIA MUSICAL SOCIETY.—Mr. J. M. Coward's cantata, "The Fishers," was produced at a concert given by this society in the Portman Rooms on Tuesday last. The work, which is a setting of a simple but interesting story by Mr. Henry Rose, consists of nineteen numbers, in all of which evidence is given of the composer's ability to write pleasant and graceful music. Nor was the manner of its execution less satisfactory; for the choral sections of the work were given efficiently, while the soloists, who included Miss Lucille Saunders, Miss Griffin, Messrs. H. Powell, Franklin, and Lawrence Kellie, discharged their duties admirably, Miss Saunders and Mr. Kellie deserving especial praise.

An exceedingly good vocal and instrumental concert was given at the Crystal Palace, on the 10th inst., the vocalists being Miss Patti Winter, Mdle. Marie and Mr. C. Branscombe. Miss Patti Winter gave a splendid rendering of the beautiful Scena "Piano Piano," from "Der Freischütz," for which she obtained a well-merited recall. Mdle. Marie was suffering from a cold, and was, therefore, unable to do herself justice. Mr. Branscombe sang with great taste and good expression "Love sounds the alarm," Handel, and "I'll sing thee songs of Araby," by Clay. The violin playing of Mr. Alexis Kolakoffsky, a Russian artist, deserves also a special word of praise.

At the concert last Saturday evening, given in connection with the Wesleyan Mission at St. James's Hall, the Rev. Hugh Price Hughes presented the talented and able conductor, Mr. R. Heath Mills, in the name of the orchestral and other performers, with a gold Albert chain and an illuminated address as a well deserved recognition of talented and patient artistic labour.

PROVINCIAL.

LEEDS, April 9.

On Thursday, the 4th inst., an inaugural performance of a new oratorio by Dr. Spark, the Leeds Borough Organist, was given at the Town Hall to a large audience assembled by invitation of the composer and publisher (Mr. Heywood, of Manchester) of the work which is entitled "Immanuel," and is, though complete in itself, a continuation of a previous work under the same title, which treated of the childhood of Christ, whilst this second part embraces our Lord's Ministry down to His triumphal entry into Jerusalem. The words of both portions are from the pen of the Rev. Dr. Conder, a Nonconformist Minister in Leeds. Though the oratorio is scored for full orchestra and organ, no band was employed in Thursday's performance, the accompaniments being supplied by the composer at the pianoforte, assisted by an ex-pupil, Mr. W. Marsden, at the organ. It is, therefore, impossible to judge of Mr. Spark's powers as a writer for the orchestra, but of the general scope and style of "Immanuel" we can fairly form an opinion. Without entering into a detailed description of the thirty numbers of which "Immanuel" consists, we may at once describe it as a work which makes no great demands on the ability of the executants, and still less on the capacity of the hearers, being simple, light, and tuneful, without pretending to enter at all deeply into the subject, but content with adapt-

ing the words which are chiefly scriptural, to a string of melodies of no great originality, but for the most part decidedly "catching." A dramatic effect is certainly aimed at in one of the numbers, the scene of the disciples calling on the Saviour to still the tempest, but besides the absence of originality shewn in the music, the effect is to a great extent weakened by unnecessary repetitions. The solos are, generally speaking, effectively written for the voice, and are in many cases pretty and melodious, but are not infrequently much too flippant in style for a sacred work, as for example the contralto solo, "Tell ye the daughter of Sion," which is hardly less secular in character than the "Toreador's Song" in "Carmen," and indicates an unfortunate lack of any keen sense of the fitness of things. So long as the composer is satisfied with simple "solid" harmony, his choruses are vocal and effective, an unaccompanied chorale after the style of Bach, being very pleasing, but in his attempts at fugal writing he is less successful, contrapuntal writing being, to all appearances, not his strongest point. A "March to Jerusalem" for orchestra and chorus, was perhaps suggested by a similar feature in Gounod's "Redemption," but if the French composer's "March to Calvary" lent itself to the adverse criticism of being unworthy of a sacred theme, it is certainly outdone in this respect by Dr. Spark's extremely light treatment of the subject. As a whole, then, "Immanuel" may be pronounced as a work which, if not characterised by much originality, learning, or inspiration, will at any rate prove popular with choral societies of moderate attainments, though hardly deserving the panegyric indulged in by the enthusiastic writer of a notice in a local weekly print, who speaks of "Immanuel" as "destined to stand side by side with 'Elijah,' 'The Messiah,' and other works of the great composers' (!).

Miss Annie Hoyle and Miss Chadwick, Messrs. A. F. Briggs, Gilbert Jackson, J. Browning, and H. Kemp, did full justice to the solos, and if the singing of the chorus was occasionally somewhat "ragged," the smallness of their numbers and the fact that Dr. Spark had to divide his attentions between playing and conducting, suffice to account for this. The oratorio was well received, two numbers being encored, and many being warmly applauded.

GLASGOW, Monday, April 8.

Dr. Joachim and Signor A. Piatti had a most hearty welcome from a crowded house on their appearance at the Chamber Concert, given on Thursday evening last (4th) in St. Andrew's Halls. They were supported by Herr L. Ries, Mr. A. Gibson, and Miss Fanny Davies. The programme being an extremely long one, encores were stoutly resisted, although, in the case of Dr. Joachim, the audience were not to be denied, the Maestro, at the termination of Tartini's "Il Trillo del Diavolo," responding by playing the Bourrée from 2nd Sonata (Bach). The programme included Schumann's Quintet in E flat (Op. 44), for pianoforte, two violins, viola, and cello, the execution of which evoked great enthusiasm. Miss Davies' solos were (a) Presto Scherzando, Mendelssohn; (b) Canon in A flat, Schumann; and (c) Valse Impromptu, Wihm, at the end of which she received a magnificent ovation.

PAISLEY, Saturday, April 6.

Last night (Friday) the Paisley Choral Union gave performances of MacCunn's "Bonny Kilmeny" and Dr. Bridge's "Callirhoe" in the George A. Clark Town Hall, this being the first performance of the latter work in Scotland. The programme was of more than local interest, drawing together a large number of musicians from Glasgow, Greenock, and the surrounding districts. Both works having been dealt with when originally produced, it only remains to be said that in point of execution the conductor, Mr. James Barr, must be sincerely congratulated. The soloists were Miss Emily Spada, Mrs. Paterson Cross, Mr. Iver McKay, and one of the members of the Union, who acquitted themselves admirably.

CHELTEMHAM, April.

The Lenten period is usually a quiet one here for musical entertainments, and this year is no exception to the rule, the only item during the past week being an organ recital at Christ Church on the 4th inst., and the "Penny Popular" at the Corn Exchange on Saturday

last. At the former, Mr. Henry Rogers, the organist of the church, eclipsed all former efforts in his manipulation of the organ, especially in the solos from Chevalier Lemmens' Sonata "O Filii" (slow movement), and Bach's fugue in A minor. Other items of interest were Silas' Elegy op. 95, and Widor's Pastorale on the organ, whilst the choir sang admirably Dvorak's "Blessed Jesu" (Stabat mater), and "Blessing, honour" (Spohr). Messrs. Bruton, Daniels, Varden, Dyer, and Long, distinguished themselves by capable renderings of the various items set down to them.

Foreign Notes.

A correspondent of the "Belgian Guide Musical" tells of an interesting meeting with Theresa Milanollo, the violinist whose last visit to England in 1845, in company with her sister Maria, is still remembered. Since her marriage with M. Parmentier she has kept so completely out of public life, that even the information that she is alive will come as a surprise to many. The correspondent relates that M^{me}. Parmentier has recently been staying in Brussels, where a few intimate friends were privileged to hear her play, and further states that she gave, in a way to recall her greatest triumphs, Bach's Chaconne, a fragment of one of De Beriot's concertos, a Reverie by Schumann, and the "Lamento" written by herself in memory of her sister Maria.

Without doubt, the chief interest for musicians in the approaching Paris Exhibition will centre in the historical series of operatic performances which will be given, under the general title of "The Theatre during the Revolution." The performances will take place once weekly at the Grand Théâtre de l'Exposition, and be organised by M. M. Lacôme, Paravey, and Danbé. The following is a complete list of the operas announced:—

1788. *Le Barbier de Seville*, translated into French by Framery. Music by Paisiello.

1789. *Raoul de Crequi*. Libretto by Monvel. Music by Delayrac.

1790. *La Soirée Orageuse*. " Radet " Delayrac

1791. *Nicodème dans la lune* " " " " " *Le cousin Jacques*

1792. *Les Visitandines* " Picard " Devienne

1793. *La Partie Carrée* " Hennequin " Gaveaux

1794. *Les Vrais Sans-Culottes* " " " " " *ou l'hospitalité Républicaine* " Rezacourt " C. Lemoine

"*Le cousin Jacques*," it will be remembered, was the *nom de plume* of Beffroy de Reigny, the author of several works, which are

characterised by Fétis as rubbish, deservedly forgotten. "*Nicodème*," which is described as a "*Folie en 3 actes, et en prose mêlée d'ariettes et de vaudevilles*," was, however, very popular in its day, having been performed 191 times in 13 months.

Berlioz's opera, "*Beatrice et Benedict*," has just been produced, and with brilliant success, at the Theatre of Carlsruhe. By the revival of this interesting work—which, incredible to state, has never been played in Paris—M. Felix Mottl has added one more to the list of his musical achievements.

The first volume of the correspondence of Padre Martini, the illustrious composer and writer of the eighteenth century, has just appeared. The publication of the correspondence was decided upon at the time of the centenary of his death, and this, the first instalment of what will ultimately be a work of inestimable value, contains 136 letters, exchanged between Martini and the leading men of his time.

M^{lle}. Jeanne Douste is announced to give a recital of music by Schumann and Brahms to-day in the Salle de la Grande-Harmonie at Brussels.

We announced incidentally last week the lamented death of M. P. J. Benoit, the father of the composer of "*Lucifer*." It took place on the 28th ult., the deceased gentleman being in his eightieth year. He was an excellent specimen of the Flemish peasant, having been in early life the chief "*éclusier*" at Harelbeke. He possessed, however, genuine musical sympathies, and was among the first to discover the talents of his son.

Other deaths to be recorded are those of M. Paul-René Baillet, the distinguished French violinist, who died on March 28, at the age of 76; of Felice Varesi, the well-known operatic baritone, who created amongst other parts, that of Rigoletto in Verdi's opera; and of Lorenze Canal, the erudite director of the Venetian Musical Seminary.

REPORT FROM BLACKBURN.

"William Henry Holden, 29, Whalley Old-road, Blackburn, has since 1872, at frequent intervals, been subjected to indescribable suffering, owing to terrific attacks of intense pain and swelling in his feet. His agony at such times almost drove him frantic. Everything that was recommended for the ailment was used, but all the remedies applied proved futile. Mr. Holden hearing how the life of Mr. Wm. Buchannan, one of the Cunard Steamship Company's engineers, had been saved by St. Jacobs Oil after he had been given up by the Liverpool doctors to die, and had been at times deprived of his reason by suffering, resolved to induce his son to try this Oil, and procured a bottle from Jackson and Co., chemists. To his utter amazement the excruciating pain and terrible swelling left after only a few applications, and the young man is now free from his sufferings. 'The change brought about by this bottle of St. Jacobs Oil is simply wonderful,' remarked Mr. Holden, 'and I gladly say that it has done more for my son in a single minute, than all the remedies we had used before had accomplished in fourteen years.'"

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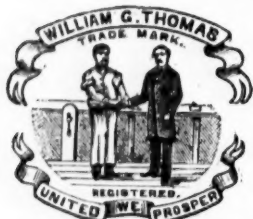
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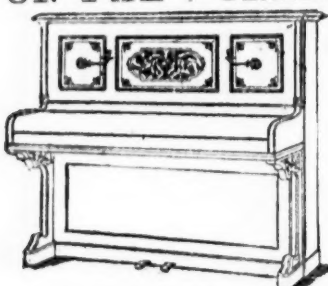


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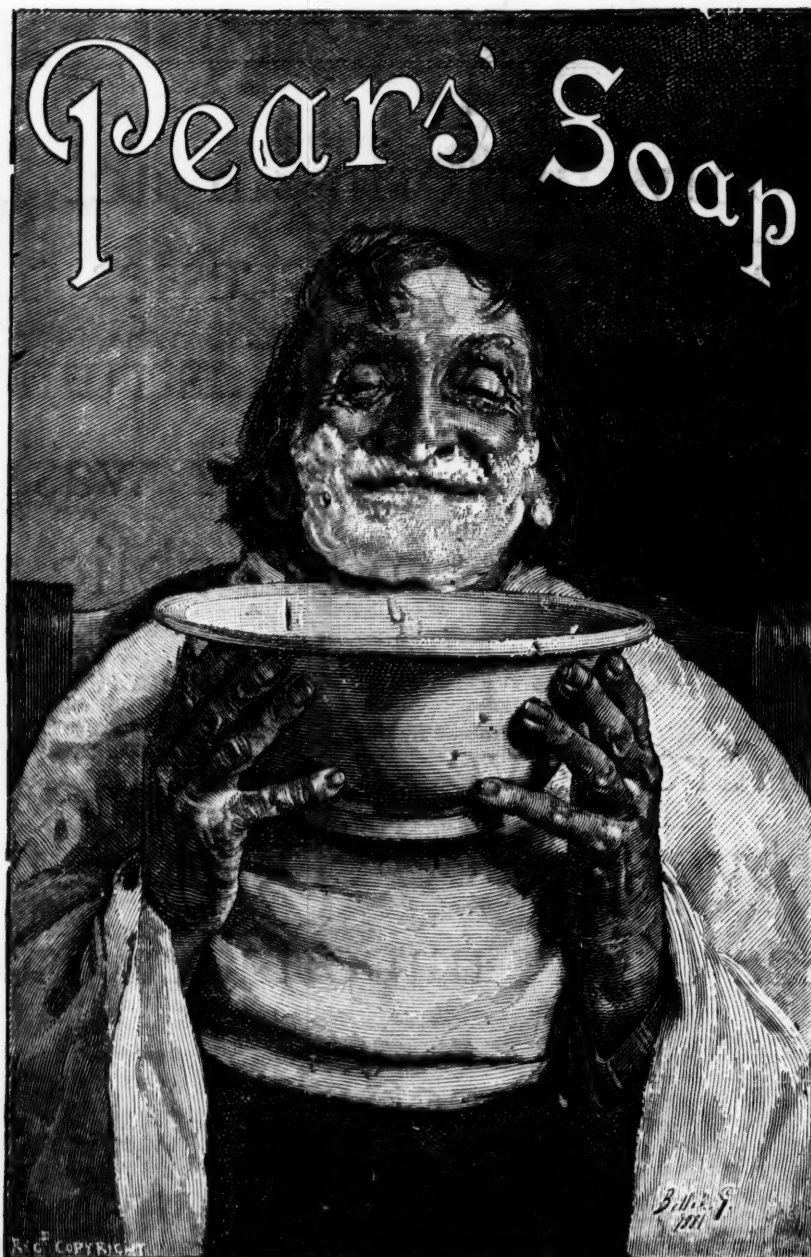
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The Organ World.

ON THE POSITION OF ORGANS IN CHURCHES

At the present time, an able and interesting paper read before the Musical Association early in 1885 by the Rev. Canon Sir F. A. Gore Ouseley, Bart., deserves to be reprinted, as it will be read with interest:—

Let us now turn our attention to English organs and modern requirements. It is evident that there are several various and often conflicting interests to be consulted in the selection of a proper site for a church organ. There are first the interests of the clergy, who regard the matter, perhaps, from an ecclesiological point of view. Then there are the interests of the singers in the choir, who will view the question on its vocal side. Next we have the interest of the organist, who regards the position of the organ from a comparatively instrumental aspect. After him comes the architect, who chiefly looks at the appearance of the case, and too frequently hates the organ entirely, and would fain conceal as much of it as possible. Lastly, there is the organ builder, who knows how much better his instrument will sound with free space around it than when boxed up in a small chamber, and who feels that his reputation is more or less dependent on the decision as to locality to which those who have the management of the affair shall finally come. Here is, then, a fruitful source of quarrels and recriminations, and jealousies and revilings, of grumbling and discontent. It is really a matter of wonder that such occasions as the discussion of the position of a new organ so often pass off so amicably and peaceably as they do. Perhaps it may be expected that I should lay down some general, or universally applicable, rule for finding the best position for an organ. But I can do nothing of the kind, for what is suitable for a large cathedral would be eminently unsuitable for a small country church. What would be best where there is a regular choir and a full choral service, would be anything but good where the organ is only needed to lead the psalmody of a general congregation.

Let us consider some of the most usual cases in turn. In the first place let us take the requirements of a cathedral or collegiate church, where a full cathedral service is daily performed. In many such churches the whole of the regular congregation is included in the choir proper—as in Westminster Abbey, in Gloucester, in Wells, or in York Cathedral. Probably the very best place for the organ in all such cases is over the choir screen, in the centre of the building. It is, perhaps, not the best place *architecturally*, inasmuch as it renders it impossible to gain an uninterrupted view of the cathedral from west to east. But, *musically* speaking, it is the best place, not only because the organ has free space all round it, but also because it occupies a very, very favourable position for supporting and leading the singers. It is just a case where it is necessary to balance the conflicting claims of sight and sound, of architecture and music. And, therefore, speaking as a musician, and a lover of cathedral service, I am inclined to advocate in all such cases the retention of the organ on the rood screen. But then the evil effect to the eye can often be mitigated by dividing the organ so as to keep all the middle part at a low elevation, and putting the tall pipes, and all that most tends to obstruct the view, on either side. This is done very judiciously at Westminster Abbey, and also at Rochester Cathedral, and the musical effect of the organ is hardly impaired by the arrangement. Where, however, this plan is not convenient, and the organ remains over the middle of the screen, it is often necessary to adopt some special plan to render the instrument available not only for services in the choir, but also for more congregational services held in the nave. At Gloucester, for instance, where no such contrivances exist, the organist is obliged to be helped by looking glasses,

as well as by concerted signals, or he could not accompany a nave service, sitting as he does on the eastern side of his large instrument. To obviate this inconvenience, the keys have in some instances been placed on the north or south end of the organ, so that the organist has the command of the nave and choir equally. This excellent method has been adopted in the cathedrals of Peterborough, Manchester, and Exeter; and also in Beverley Minster, and St. George's Chapel, Windsor. There are, however, many cathedrals in which there is neither no screen at the entrance of the choir, or else an open one on which an instrument could not be placed. In such cases there are two ways of placing the organ, each of which has its advantages and disadvantages. One way is to place the organ over the choir stalls, on one side. This has been done at Winchester, Hereford, Worcester, Ely, Llandaff, St. Asaph, and Bangor. The advantages of this plan are, first, the opening out of the view of the church from east to west, and, secondly, the bringing the organist into close proximity with his choir. But the disadvantages are by no means trifling,—in fact, a one sided position of the organ tends to obscure, if not to destroy, the antiphonal effect of the chants and services. It has always appeared to me that this answering of side to side, varied by the grand conjunction of the two semichoruses in the full parts, constitute one of the greatest charms of a true English choral service. Moreover, it is a feature which we possess in common with the rest of Christendom, for both in Roman Catholic countries and in those which belong to the Eastern orthodox communion this antiphonal system universally prevails, and besides its present universality it has the additional claim of extreme antiquity. The earliest instance is that of Miriam and the Israelitish women in their responsive songs of thanksgiving after their deliverance from the bondage of Egypt and passage across the Red Sea. Then we find traces of it in the structure of several of the psalms, as has been well worked out by the late Dr. Jebb, in his dissertation on the word "selah" in his "Translation of the Psalms." Nor is it difficult to discern something of the same sort in the accounts we have in Holy Scripture of the singing in Solomon's Temple. We learn from Theodoret, too, that it was at Antioch that the custom of antiphonal singing first prevailed. But Philo tells us that in the very earliest days of Christianity a choir of women and children was frequently answered by another composed of men's voices in their public services. St. Ambrose, in the fourth century, introduced this antiphonal singing at Milan, where it spread throughout the Western Church. Socrates, the ecclesiastical historian, tells us that "Ignatius, third bishop of Antioch, in Syria, from the Apostle Peter, who had also conversed familiarly with the Apostles themselves, saw a vision of angels hymning in alternate chants to the Holy Trinity; after which he introduced the mode of singing he had observed in the vision into the Antiochian churches, whence it was transmitted by tradition to all the other churches." With such a vast antiquity, with such a universal adoption to sanction its use, it is impossible not to regard with veneration and affection so edifying a custom, and when we add to this the confessedly admirable effect of such singing when considered from a purely musical standpoint, we must feel justified if we are somewhat jealous of anything tending to tarnish the beauty or obscure the effect of it, as an accompaniment all on one side must necessarily do. On that ground alone, great exception may fairly be taken to the plan of placing the organ over the choir stalls on one side, unless such a position is found to be the only available. Thanks, however, to modern mechanical improvements and resources, it is possible now to retain all the undoubted advantages of this lateral position, while avoiding, in whole or in part, the concomitant disadvantages to which reference has been made. A plan has been adopted in the cathedrals of St. Paul's, Salisbury, and Durham, and in several

parish churches, by virtue of which the organ is divided into two portions, situated respectively on the north and south side of the choir or chancel, opposite each other. The mechanism which connects the two portions is carried under the pavement, and is tubular pneumatic or else electrical, so as to be comparatively unaffected by damp or change of temperature, as the old fashioned connection by trackers necessarily was. By this means, one player, sitting on one side of the choir (or, if preferred, in the midst of the choir), can control both portions of the instrument at once, and can alternate the north and south, as the voices "fling backwards and forwards their alternating songs," so as to enhance the antiphonal effect by a judicious method of accompaniment. Although an organ will not sound quite so mellow in such a lateral situation as it would over a central screen, with free space on every side of it, yet the choral and architectural advantages far more than compensate for this drawback. I consider it, therefore, an admirable arrangement. Where there are transepts available, it is desirable to place the organ across them (as at Winchester), in preference to choosing smaller arches for the purpose, where the sound is more confined. At Chester Cathedral the organ has been placed in the north transept, in a gallery, with the exception of a few choir organ stops, which are over the central screen, and, as it were, at right angles to the rest of the organ. This is a good plan, in so far as it enables the organist to accompany the service without deteriorating from the antiphonal effect of the semichorus, but there are not many churches which would admit of its adoption.

(To be Continued).

MUSICAL REQUIREMENTS IN CHURCH PLANNING.

The following letters have been addressed to the editors of the "Builder" and "Musical Opinion." Mr. John Belcher writes:—

It is exceedingly gratifying to find that some interest has been aroused on the question of the position of the organ in churches, and its general requirements. A little friendly interchange of views between architects and organists would do much towards improving its condition, and architects may be enlightened on many details on which they have been in doubt. If I have done something towards the abolition of the "organ chamber," and to obtain its general condemnation, I shall be glad; but there are other points to be established. Mr. Lake in his interesting letter (in the March issue), expresses the views of an organist, on some of which it would be advantageous to remark. Like Mr. Statham, whose reputation as an amateur organist is well known, he strongly advocates the use of pneumatic tubular action in the development of the use of the organ, and he considers that "organ touch is quite independent of distance between key and pipe." The various methods of tubular pneumatic action have been brought undoubtedly to great perfection; still, in touch there generally seems to be something wanting,—a want which will, perhaps, be supplied with further improved appliances, and a sufficient mastery over an ample and prompt wind supply. But no action, however perfect, will entirely conquer distance and the disadvantage of having the organist removed from the immediate presence of his instrument.

There is another point which must not be lost sight of when it is advanced that, by the use of electric or pneumatic action, an organ placed at the west end of a church might be played by an organist at the east end or chancel,—viz., the time it takes for sound to travel. It can easily be understood how next to impossible it would be even for a cool and calculating head to manipulate with his fingers in advance of the sounds he is listening to. I fear Mr. Statham would not enjoy his finger playing under such conditions. It is stated that the feat is accomplished by some organists; but is it wise to promote such trials of nerve and skill? How distracting it would be if, as is also suggested, he had under his control at one key-board a "powerful organ at the west end and an ample accompaniment organ at the east,

divided on a screen." Instead of the acoustic difficulties being solved, it seems to me they are increased, for he would have to listen to sounds arriving from three different places. A combination stop might make them speak instantaneously by electricity, but the sounds themselves would not reach any given point together.

There is one other point on which Mr. Lake and others differ from me. The advantages for placing the console (when not detached from the organ) partially under the pipes seems to me rather to weigh against such a position. If the organist is to be placed where he cannot hear his organ, and thus hear more of the choir, is it not likely that those who hear both will hear too much organ? The balance of sound heard by the organist will, at all events, differ from that of the congregation, and I know that in some instances this accounts for the complaint that the choir is drowned by the organ. There may be some further elucidation of this opinion, but in stating my own I do so in no captious spirit, but in the hope that useful and valuable information may be elicited from those entitled to speak with the advantage of experience and authority.

Mr. Ernest Lake observes:—

It will be a glad time when architects and organists synchronise their interests and know more of each others' art crafts. It has been said that I consider that organ touch is quite independent of distance between key and pipe. May I be pardoned for saying that I *know* it, and am prepared to prove this at any time by mentioning organ actions which are as delicate, sensitive, and instant in repetition as that of an Erard pianoforte, and this on the smallest possible wind pressure. As a matter of fact, the perfection of tubular pneumatic action is dependent less upon the wind supply than the rapidity of the exhaust. I freely admit that *some* of the tubular pneumatic systems put forward are still lamentably defective, though the *touch* is always light and absolutely independent of reasonable distance; but I affirm that the perfection has now been reached in at least one or two patents.

I cordially agree as to the difficulty of judging sound at a distance. Whilst at St. John's, Princes Street, Edinburgh, the magnificent instrument by George England (which I had the honour of restoring and subsequently removing at the hands of Messrs. Brindley & Foster) was in the west tower, and about one hundred and twenty feet from the choir. Seated high up in the west gallery the effect in accompanying was to myself pure cacophony, because, allowing for the voices to reach me and the organ tone to return to them, I was compelled to anticipate each chord. The removal was compulsory, although, had the console alone been removed to the east end, the unpleasantness would of course been only half as great, whilst the difficulty and strain would have disappeared. It is hardly worth while to say that after removal the tone was found considerably deteriorated.

(To be continued.)

THE LATE CANON SIR F. A. GORE OUSELEY, BART.

The sudden and lamented death of the distinguished Oxford Professor of Music removes a Church Musician and organist of marked powers and influence. Sir Frederick Ouseley had a reputation as an eminent organ player; but as his circumstances and high clerical position removed him from opportunities as a performer, he was rarely heard and was, indeed, chiefly known as an extemporaneous player. In this direction he was regarded by many as our best extemporaneous fugue player. At a Diploma Distribution at the College of Organists, he urged young organists to bestow more pains upon the art of extemporisation: an art little practised in these days save by organ players. His compositions for the organ were numerous, including several sonatas, three sets of preludes and fugues, several independent compositions of the last-named types, andantes, postludes, &c. Sir Frederick Ouseley composed some eleven complete Church Services, and a large number of anthems. He was an early supporter of College of Organists, receiving the F.C.O. diploma *honoris causa* in 1868, was one of the first Vice-Presidents, and served also as President and as an Examiner. His loss will be much felt by the members of the institution. *Requiescat in pace.*

NOTICE TO CORRESPONDENTS, ETC.

Time will be saved and a more prompt attention secured, if contributions, music, letters, etc., intended for the "Organ World," are sent direct to the Editor of that department of the "Musical World," 6, Argyle Square, W.C.

APPOINTMENT.

M. B. Vine Westbrook, F.C.O., has been appointed Organist and Choirmaster of Christ Church, Greenwich.

BACH RECITALS.

(Continued from page 56.)

MAY 13.—Prelude and Fugue in C major. (Vol. IV., No. 1.) Written at Weimar. The autograph, which is now in the Royal Library at Berlin, is only an outline, and therefore many bars had to be completed by the editors; this will account for some important differences between the various editions, as in bars 21, 34, 35, 39, and 40 of the Prelude, and bar 23 of the Fugue.

Variation on the Chorale "Wachet auf," in E flat major. (Vol. VII., No. 57.) The words and melody of this Chorale are said to be by Phillip Nicolai, it is well known in this country under the title of "Sleepers, wake," having been introduced by Mendelssohn in his oratorio "St. Paul." This piece was originally written by Bach for tenor voice accompanied by a violin and bass, and formed the fourth movement of the cantata "Wachet auf," but it was afterwards used by him as a separate organ piece and most probably in the simple form given in the Peters' edition.

Prelude and Fugue in C minor. (Vol. IV., No. 5.) Written at Weimar. A short work of a free character, and its origin is a M.S. copy in the handwriting of Bach's pupil, Kittel; another copy is extant, which gives the Fugue only, but transposed in D minor.

Sonata in D minor. (Vol. I., No. 3.) *Andante. Adagio. Vivace.* Prelude and Fugue in C major. (Vol. VIII., No. 5.) Written at Leipzig. A specimen of the "Acht kleine Preludien und Fugen," two of which were included in the former series of recitals.

Fugue in C minor. (Vol. IV., No. 6.) Probably written at Weimar. On a theme by Legrenzi, who lived from 1625 to 1690, and was the teacher of Lotti and Gasparini. The Fugue proper, which is a double one ends on page 40, the remainder being a Cadenza. It is interesting to note that Handel also made use of a subject by Legrenzi in his Oratorio "Samson."

Chorale "Wo soll ich fliehen hin," in E minor. (Vol. VII., No. 62.) The fact of this being among the number of Chorale pieces selected for publication in the Bach Society's edition is alone sufficient reason for accepting it as a favourable specimen of its kind. In the Peters' edition the subject, which is in the pedal part, is marked for a 4-ft. stop, but in the Bach Society's edition no such direction is given.

Fugue in G minor. (Vol. IV., No. 7.) Written at Weimar. Spitta writes in reference to this: "On account of its very beautiful theme and the masterly flow of the writing it has justly become a great favourite. The individual characteristics which make it inferior to the works of the following year must, however, not be overlooked; of these the most prominent is the countersubject, which is always the same, and only in one part."

MAY 20.—Toccatina Concertato in E major. (Vol. III., No. 7.) Rather of early date, and written probably about the time of Bach's leaving Arnstadt, or soon after. In the Peters' edition it is called a Prelude and Fugue, but this title does not adequately describe its form, consisting as it does of four movements.

The MS. copy in the handwriting of Bach's pupil, Kittel, gives the first two movements only, and these in the key of E. The other existing MS. copies are all in the key of C. The Bach Society's edition places the whole in the key of E, and this key is generally considered the preferable one.

Trio in D minor. (Vol. IV., No. 14.) The original of this melodious Trio is a MS. copy by Reichardt. It is generally supposed to have been intended to form the middle movement of an Organ Sonata, and this is the more probable as Forkel makes allusion to some Organ Sonatas other than those known as the Six Trio Sonatas.

Prelude and Fugue in G minor. (Vol. III., No. 5.) Written at Weimar. The Prelude is of a very florid character, in its tenth and eleventh bars the Theme of the Fugue is faintly foreshadowed.

Sonata in E minor. (Vol. I., No. 4.) *Adagio and Vivace. Andante. Un poco Allegro.*

Prelude and Fugue in C major. (Vol. II., No. 7.) Written at Leipzig. Spitta writes: "The C major Fugue with its lovely structure in five parts rising from the broad foundations of the Prelude like Bach's own artistic greatness from the great middle class of the German people."

(To be continued.)

SPECIFICATIONS.

ST. MARTIN'S-IN-THE-FIELDS, LONDON.—The "Musical Standard" in a description says: "This instrument was originally erected by Bevington & Sons in the West Gallery, where it now stands, but was rebuilt by Hill & Sons in 1869. It has a double front, the player being seated between the Great and Choir Organs. It has three manuals, CC to G, and a radiating pedal board, CCC to F.

The organ, as originally built by Messrs. Bevington, contained 59 stops and 3158 pipes.

The whole was enclosed in two carved cases of solid wainscoat oak, from the designs of Thomas Allom, Esq., M.I.B.A. The large case is 29 feet high and 19 feet wide, and contains the Great, Swell, and Pedal Organs. The smaller case, in front of the lower gallery, is 12 feet high and 10 feet wide, and contains the Choir Organ.

The chief alterations made by Messrs. Hill were the substitution of entirely new pipe work throughout the Great Organ; the revoicing of all the other pipe work; the removal of the Swell Organ from its former position over the Great Organ sound-board to an opening at the back of the instrument; the enlargement of the feeders and wind conveyances; and the diapering of the front pipes.

The following is the specification of the instrument in its present form:—

GREAT ORGAN—Open diapason (No. 1), Open diapason (No. 2), Double diapason, Stop diapason, Principal, Flute, Fifteenth, Mixture (4 ranks), Twelfth, Posaune, Clarion.

SWELL ORGAN—Dulciana, Open diapason, Bourdon, Stop diapason, Principal, Flute, Fifteenth, Twelfth, Mixture (2 ranks), Oboe, Horn, Double trumpet, Clarion.

CHOIR ORGAN—Dulciana, Open diapason, Double diapason, Bourdon, Stop diapason bass, Flautina, Bassoon, Clarionet, Keraulophon, Claribel, Flute, Principal.

PEDAL ORGAN—Great open diapason, Bourdon, Bass flute, Principal, Fifteenth, Great trombone, Clarion.

COUPLERS—Swell to Great, Swell to Choir, Pedals to Great, Pedals to Swell, Pedals to Choir. Also six Composition Pedals.

The present instrument may now be fairly ranked for purity of tone, size, and general effect amongst the finest specimens of parish church organs, and if placed in a church of better acoustic properties than St. Martin's, would be pronounced a magnificent instrument.

The present organist of the church, Mr. W. H. Adams, has filled the post since 1857.

RECITAL NEWS.

BOW AND BROMLEY INSTITUTE, BOW, E.—The Saturday Popular Organ Recital on April 6, was given by Mr. H. L. Balfour, of Croydon. Violin, Herr Kummer; Violoncello, Herr E. Van der Straeten. The vocalists were Miss Alice Gomes and Miss Agnes Valleris. Accompanist, Mr. Fountain Meen. The programme included Trio for violin, violoncello, and organ, "Suite," Op. 147, Rheinberger; Fugue on the name of Bach, Schumann; Grand Chœur in D, Guilmant; Berceuse, Gounod; Gavotte, Merkel; and Overture, "Egmont," Beethoven.

CLEVELAND, U.S.—The Fourth Organ Recital was given by Mr. F. Norman Adams, in Trinity Church, on Monday, February 4; Mrs. S. C. Ford, soprano, being the vocalist. A large attendance testified to the popularity and appreciation of these recitals, given under the auspices of the Conservatory of Music. Programme: Grand Sonata in D minor, Op. 42, Allegro e maestoso, Allegro, Pastorale: Andante quasi Allegretto, Finale: Allegro assai, Guilmant; Air, "On mighty pens" (Creation), Haydn; From the 4th Quartet, Largo in B flat, F. Norman Adams; Song, "There is a green hill far away," Gounod; March in E flat, Improvisation, Salome.

A local Church Choir secured Mr. Clarence Eddy, organist, of Chicago, to give a Recital on February 20. Programme, Fantasia, Fugue in G minor, Bach; Prayer, Lemaitre; Gavotte, Martini; Nuptial Postlude, Guilmant; The Storm, Lemmens; Fantasia on a Theme from "Faust," Gounod; Theme, Variations and Finale, Thiele.

KENTISH TOWN.—A Recital was given by Mr. C. Lawrence, Mus. Bac. Oxon., organist and choirmaster of St. Albans, Streatham Park, at the church of St. Barnabas, on March 30. Vocalist: Miss Edith Stow. Programme: Concerto in B flat, No. 2, Handel; Contemplation, Chipp; Toccata and Fugue in D, Bach; Andante cantabile in F, No. 28, Thorne; Sonata in F minor, No. 1, Mendelssohn; Pastorale in G, Merkel; Impromptu in G, No. 12, Hiles.

LIVERPOOL.—Mr. W. T. Best gave a Recital at St. George's Hall, on March 30, with the following programme: Overture, "Reginella," Braga; Adagio cantabile for the organ, Gambini; Toccata and Fugue in C minor, Bach; Andante in F major (4th Symphony), Mozart; Norwegian Bridal Procession, Grieg; Adagio and Finale (5th Organ Sonata), Rheinberger.

Mr. F. Norman Adams gave an Organ Recital upon the fine three manual organ lately erected in St. Bridget's Church, by the Wirsching Organ Co., Salem. The recital took place on Monday evening, February 25, before a large audience. The programme included: Jupiter Symphony, Allegro vivace, Mozart; Offertorio, Allegro moderato, Lefebure-Wely; Andante, Mendelssohn; Festive March, Smart; and Offertoire, Batiste.

ST. JAMES'S CHURCH, PRESTON.—At the close of Evening Service on Sunday, March 31, an Organ Recital was given with Vocal Selections. Organist, Mr. J. Stubbs, A.C.O. Vocalist, Mr. Eaton Batty. Programme: Fantasia in C minor, Hesse; Recit. and Aria, "Lord God of Abraham" (*Elijah*), Mendelssohn; Serenata, Braga; Sacred Song, "There is a green hill," Gounod; Meditation in a Cathedral, Silas; Sacred Song, "Nazareth," Gounod; Offertoire in C minor, Hainworth.

PRIMITIVE METHODIST CHAPEL, MEXBORO', YORKSHIRE.—An Organ Recital was given by Mr. Harry Fletcher (of the Guildhall School of Music, London), pupil of Dr. C. Warwick Jordan, on March 26. The programme included: Fugue in G minor, Bach; Choral with variations, Smart; Pastorale, Wely; Allegretto in F, Dr. Warwick Jordan; Offertoire in C minor, Batiste; Sonata No. 2, Mendelssohn; Qui est Home, Rossini; Barcarolle, Bennett; Festive March, Smart.

NOTES.

At a preliminary Meeting held in the Chapter House, S. Paul's, on March 13, Canon Scott Holland in the chair, it was decided to form a Committee for the purpose of raising some permanent Memorial to the late Dr. W. H. Monk, Musical Editor of "Hymns Ancient and Modern." It is suggested that this should include the erection of some suitable Monument over his grave at Highgate; and a Memorial in the Church of S. Matthias, Stoke Newington, where for thirty-seven years preceding his death he held the position of Organist, and with which Church his name will be ever associated; and that the balance be devoted to the benefit of his family. Few realise the influence exerted over the Church at large by Dr. Monk's musical editorship of Hymns A. and M., or appreciate the important part it has borne in the revival of the last fifty years; and it is a matter for thankfulness that he was spared to complete the Appendix, which has just been issued. It is thought that many, not only at home, but also in America and in the Colonies, will be glad of the opportunity of contributing towards a Memorial of one to whom we all owe so much. The Committee is in course of formation, and already includes the names of a number of eminent and influential men. The Hon. Secretary is Mr. Harman Mackenzie, Churchwarden of S. Matthias, 132, Osbaldeston Road, Stoke Newington, N.

A contemporary notes that an organist has been spoken of as not only being an amiable man but as being the possessor of "conversational perquisites." Organists are the recipients of "perquisites" now and then at Wedding Services, etc., but as dispensers of verbal "perquisites," whatever the expression may be intended to mean, they would appear to be playing new parts.

Mr. C. Lewis Jones, A.C.O., has, after competition, been appointed Organist and Choirmaster to All Saints' Church, Princes Park, Liverpool.

"Church Bells" recently observed:—"The holding of appropriate musical performances in our churches during the season of Lent has become an accepted and widely-spread custom. The surprise and condemnation which the bare idea of such a thing raised in people's minds, say, twenty or fifteen years ago, is to-day quite an effort for us to realise. Things move very rapidly in the region of Church sentiment and customs, not less than in politics or society. To-day a vase of flowers on the altar, a plain and short surplice, a mediævally shaped stole, the sound of a violin in the choir, raise storms of expostulation, recrimination, and ferocious party feeling; to-morrow, pretty nearly every well-conditioned person has accepted the things, or is quite ready at all events to let other people accept them, and marvels what all the uproar could have been about. Special Lenten musical services were one of the things, only a few years ago, that divided us into camps; to-day they seem the most natural thing in the world. What we have to do now is not to fight the battle as to whether such services should be encouraged or not, but strenuously to urge upon those who do hold them to do their utmost to see that the music they perform is first rate, is the best that can be got at. And there is need to urge this. There is a good deal of fine and appropriate Church music of the older school to be come at, if we choose to take the trouble to discover it: there is a good deal of not fine, and in a deeper sense inappropriate Church music of the present school which thrusts itself before us, and tickles our ears, and is unworthy alike of the object with which it deals, and of our trouble in getting up a performance of it. Religion can do without art at all, but when art does come in, let us see that it is fine art."

Tickets (4s. each) for the College of Organists' Annual Dinner on April 29, under the presidency of Sir John Stainer, may now be obtained at the College, Hart Street, Bloomsbury. The dinner is fixed at 6.30 for 7. Members and friends are requested to make an early application for tickets.

A correspondent of "Church Bells" observes: "Unison singing must be gradually and carefully introduced, the prejudice against it being great. It is as difficult as harmony singing, and requires a good accompaniment." The writer further remarks "That devotion and reverence are to be aimed at rather than the indulgence of the sensitive members of the choir or the ambitious organist, and this is so inestimably valuable that I think all will agree with me that no trouble or self-denial are too great to arrive at a similar result."

One may well ask who is to judge of the feelings of singers and organists. Is there not the ambition of the ignorant as well as the ambition of the skilful? There is no greater folly than the incessant desire of the untrained congregational singer to judge the painstaking and trained chorister. It is quite true that unison singing, though in a less degree than harmony singing, has its difficulties. Indeed, it is nonsense to talk of doing even congregational singing as likely to be successful without effort and drill. Congregations are no more likely to be musically inspired than are trained choirs.

Mr. Albert Bishop, organist of St. Mary Abchurch, City, writes, that at his church, Ouseley's Service in A, and sundry tunes by the recently-departed and lamented composer, will be sung, and suggests that selections from Sir F. A. Gore Ouseley's works may be fitly performed, *in memoriam*, on Sunday next.

The Rev. A. W. Hamilton Gell, M.A., Mus. Bac., has been appointed public preacher of the diocese of Exeter. The Reverend gentleman is an old member of the College of Organists, and is an enthusiastic admirer of high-class church and organ music. He is a talented composer and a skilful organist.

COLLEGE OF ORGANISTS.

The Library will be opened shortly.

April 29—Annual College Dinner. Sir John Stainer, M.A., Mus. Doc., President of the College, will preside upon this occasion. May 7—Lecture. June 4—Lecture. July 16—F.C.O., Examination (Paper work). July 17-18—F.C.O., Examination (Organ playing). July 19—Diploma Distribution. July 23—A.C.O., Examination (Paper work). July 24-25—A.C.O., Examination (Organ playing). July 26—Diploma Distribution. July 30—Annual General Meeting. The College address (temporary premises) is now Bloomsbury Mansion, Hart Street, New Oxford Street, W.C.

Further arrangements and particulars will be duly announced.

E. H. TURPIN, Hon. Secretary.

Hart Street, Bloomsbury.